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ABSTRACT

Using ethnographic observations of 30 children in a multicultural inner-city fifth grade class over a period of one year, a study examined the children's classroom interactions with the literary genres of science fiction and fantasy, investigating their sequential acquisition of the constitutive elements of the two genres as well as their abilities to differentiate between these genres along dimensions such as true/untrue or possible/impossible. The study also examined the relationship between the literature children read and the stories they write, and traced the evolution of children's constructs of genre with cumulative exposure to a genre-based curriculum. Field notes were taken on the teacher's structuring of classroom curriculum, the participant formats of Language Arts activities, and the literacy environment (books in the classroom and library, videos, audio tapes, field trips) in which the acquisition of genre was embedded. Data also included lesson transcripts, and transcripts of learners' formal and informal interviews with the teacher and a researcher. The children's stories were collected after they had read within a particular genre. Findings suggest that a combination of inter- and intra-genre exploration across different media, facilitated by context-sensitive pedagogical strategies, best promotes the extension of children's notions of genre. (Two student stories and 26 references are appended.) (MM)

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CHILDREN'S ACQUISITION OF LITERARY GENRE:

SCIENCE FICTION VERSUS FANTASY

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Introduction

In this paper, we discuss 10 and 11 year-old children's classroom interactions with two literary genres -- science fiction and fantasy.[1] We investigate children's sequential acquisition of the constitutive elements of the two genres as well as their abilities to differentiate between these genres along dimensions such as true/untrue or possible/impossible. We also examine the relationship between the literature children read and the stories they write, and trace the evolution of children's constructs of genre with cumulative exposure to a genre-based curriculum.

Before getting any further along, we should like to explain our use of the terms genre, science fiction, and fantasy. As ethnographers, we would define genre as a "conventionalized text type," with the understanding that this definition entails not only a set of complex taxonomic distinctions but also the orientation of the interpretive community (Bauman, 1977; Heath, 1985, 1986(a), 1986(b); Heath and Branscombe, 1986; McKellin, in press). (Not that ethnographers have a patent on sensitivity to the interpretive community: Bruner (1986), intrigued of late with the psychological dimension of genre, asks questions about the readers' conception of the kind of text he is

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encountering, or the "interpretive processes loosed by the text in the reader's mind" (p.7).)

Having subscribed to this bias, then, and also aware that historically genre research -- not to be confused with genre acquisition research -- has been overwhelmingly normative and prescriptive, we are in somewhat of a quandary with respect to the use of the terms science fiction and fantasy. For when we speak of children's acquisition of two literary genres, we must have an idea in our minds of what these two genres look like ideally, and what it would take to get the genres "right," to paraphrase Horace, who long ago set the tone for genre research: *"singula qualque locum teneant sortita decentem"* (trans. Once you've got a genre, you've got to do it right).

We thus find ourselves in the curious position of analysing the process whereby children learn to discriminate between two literary genres which many adult readers are either unable to define, or define in manners that may be unsatisfactory to science fiction and fantasy "authorities." Nor do the authorities have the definitive line on the distinctions either. In fact, even a science fiction buff like Judith Merril enlists the support of elements of fantasy in order to define science fiction:

> "(Science fiction is) a special sort of contemporary writing which makes use of fantastic or inventive elements to comment on, or speculate about, society, humanity, life, the cosmos, reality, and any other topic under the general heading of philosophy". (Broten et all, 1978)

Isaac Asimov, a recognized authority on science fiction, suggests that the term "surrealistic fiction" could be used for a superclassification of both science fiction and fantasy:

> "To distinguish between the two major varieties of surrealistic fiction, I would say that the surreal background of the story in science fiction could, conceivably, be derived from our own by appropriate changes in the level of science and technology... Fantasy, on the other hand, portrays surreal backgrounds that cannot reasonably be supposed to be derived from our own by any change in the level of science and technology". (Asimov, 1981)

And to conclude this part of the discussion, here are Ursula Le Guin's comments

on the attributes of the two genres in question:

> "The basic cannon of fantasy, of course, is this: you get to make up the rules, but then you've got to follow them. Science fiction refines the cannon: you get to make up the rules, but within limits. A science fiction story must not flout the evidence of science, must not... deny what is known to be known. Or if it does, the writer must know it, and defend the liberty taken, either with a genuine hypothesis or with a sound convincing fake". (in Williamson, 1988)

Having explored what the "experts" have had to say about the parameters of the two genres and the related distinctions, and having read some science fiction and fantasy literature ourselves, we found ourselves, throughout the course of the study, confronting our own normative opinions concerning how the children in our study encountered these genres and how they wrestled with their understandings of them. Lest we sound too apologetic, however, we assert in the most direct manner that our study is rooted in the conviction that the capacity to identify attributes of text types (or people types, or food types), and to express opinions and preferences is both a source of personal empowerment -- the driving force behind our research -- and contributes to the development of critical thinking -- the motivation underlying successful writing instruction in the public schools of America (cf. Freedman, 1987).

Now onto the topic of children's acquisition of genre: Both literary critics and social scientists agree that genres need to be acquired; individuals do not internalize genres they are not exposed to. Since genres are acquired, accounts of how people acquire them would productively contain both a developmental and a descriptive component.

In the past few years, there has been some research on children's acquisition of genre, focusing for the most part on children's abilities to differentiate between the structural characterisitics of expository and narrative writing at given points in time.

Hidi and Hildyard (1983), for example, compared fifth and seventh graders' discourse production for stories and opinion essays. They concluded that the children's schema for narratives were more elaborate and seemed to develop more steadily than their essay writing forms. Their research suggests that expository skills develop later

and more slowly then narrative competence.

Langer (1985) explored the extent to which high-achieving third, sixth and ninth graders were able to differentiate between story and report and how these differences manifested themselves in the structures the children produced when they read and wrote. She found that, from early on, children could differentiate between stories and reports and would structure them in different ways. Also, both stories and reports -- with the most dramatic differences evident in reports -- showed increased student control of genre-related structures with age.

As researchers for the Language and Learning project at the Ontario Institute for Studies in Education, we were in a position to investigate children's acquisition of two varieties of narrative writing -- science fiction and fantasy.[2] And we were fortunate in that, because of the priviledged relationship we enjoyed with members of one fifth grade literacy community, our research could have a longitudinal component which would permit our studying the relationship between children's acquisition of new genres and their abilities to elaborate upon known ones.

Methodology

Our analysis is based on ethnographic observations of 30 children in a Grade Five class in a multicultural inner-city school over a period of one year. Field notes were taken on the teacher's structuring of classroom curriculum, the participant formats of Language Arts activities, and the literacy environment (books in classroom and library, videos, audio tapes, field trips) in which the acquisition of genre was embedded. Data also include lesson transcripts, transcripts of learners' formal and informal interviews with the teacher and a researcher, and transcripts of conversations between researcher and teacher and researcher and librarian. Also, we collected the stories the children wrote after they had read within a particular genre.

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[2] *In this paper, we are reporting on the children's acquisition of two genres; however, we are currently extending our research to include "mystery" as well.*

The Curriculum

Before sharing our results, a note on the structuring of the genre-based curriculum: For science fiction, the first of the two genres encountered in class, learners started by viewing the video "Space Camp," about the adventures of a group of children who unwittingly became astronauts, following this up with a written assessment of the movie's value both as science fiction and entertainment. Next, they visited the Toronto Planetarium, where they saw the show "Exploring the Planets." Each child then read a science fiction novel, selected from five available in the classroom or from the library, on the teacher's approval. (The five books are: Godfrey, Alien Wargames; Hill, The Caves of Clydor; Hill, The Young Legionary; Hughes, Devil on my Back; Kelley, Earth Two.)

After reading the books, the children participated in a teacher-animated discussion of their selections. They then worked on "follow-up" projects related to some aspect of the story they had just read: for example, they could put on a puppet show, design a poster or a book jacket, build a model, and so on. Finally, the children wrote their own science fiction stories, conferencing with the teacher at various stages along the way.

For fantasy, the teacher changed the format somewhat. The children again started by viewing a video, "The Last Unicorn." Next, the teacher read to the class from O'Brien's "Mrs. Frisbee and the Rats of Nimh"; the children listened to installments of Lewis's "The Chronicles of Narnia" at the "listening stations"; and they read a fantasy book they selected in consultation with the teacher or the librarian. Then they did a follow-up activity, similar to what they did for science fiction. And finally, they wrote a fantasy story. Throughout the unit, the teacher held group discussions and one-on-one conferences with learners. This time, though, the group discussions focused on fantasy material all the children had been exposed to -- either the book the teacher was reading to the whole group or the tape all the children were listening to. Also, there was a

change in the quality of the class discussions, from a focus on detail to a focus on general characteristics.

But here we are getting ahead of our story. Let us proceed to trace the evolution of the children's notions of genre, and then we will examine the changes in the format and content of the teacher's instruction.

The science fiction unit: Interview data.

First, let us look at some interview data collected at the time the children were working on the science fiction unit. The question was: "Can you tell me what science fiction is?" The following quotes are representative of the children's responses:

"It's monsters, spaceships, and mad scientists."

"Science fiction books they are about people going out in space ... and going in black holes... and stuff."

"People, heroes, and space, and spaceships... things about the universe or stuff like that."

"Science fiction has things, like in the future, like lasers, cars that float, they go into space and other galaxies and other things."

"Stuff that aren't true. Make believe stuff."

"I think it's fiction with science in it... usually it takes place in space, with spaceships and robots and aliens, and things like that... and it can't really happen... most of it is science."

"A book that says about things that might be in the future, but we're not sure of it right now."

"If you read a fantasy story, there is magic, but in science fiction, there is science."

"It's about things, or space, things about aliens, they fight against other people."

"With wars and space, creatures, different kind of planets authors make up."

"In science fiction books, it's full of aliens and monsters."

As is evident, most of the children defined the genre by referring to stereotypic elements imposed by the contents of the books they were reading. A few of them were able to identify general attributes of science fiction, but not many.

The fantasy unit: Interview data

We interviewed the children again two months later, when they were reading fantasy, and this time the responses were different. In answer to the question: "Can you tell me what fantasy is?", the children did one of three things: Some of them still defined the genre according to stereotypic elements in their readings, but only a few. Most identified some general attributes, but gave examples using stereotypic elements, and some defined the genre only by attributes. It is noteworthy that when the children did mention both attributes and elements, they revealed through their discourse that they considered the attributes more important. They presented the attributes first, then cited examples. Here are some of the responses volunteered by the children:

Only attributes.

"It's make believe."

"It's not real."

"Something that isn't true."

"Fantasy is mostly... like you can imagine anything."

"Fantasy is not true, it doesn't exist."

"Fantasy is magic, it's got a lot of magic in it, special."

Attributes and stereotypic elements.

"You get to write anything you like without thinking "That's not right, that's not real", you can just think whatever you want, if you want flying grass, or something, you can have, because fantasy is that."

"Fantasy is about things that aren't true, like unicorns."

"It's sort of like make-believe, like they're flying people and flying trees, invisible stuff, animals that talk, people that fly around."

"Things that aren't really real are fantasy... magic, and dragons."

"It's things that don't exist, like unicorns, fairies. Things that don't really exist but people make up."

"It's something that is not a true story, animals talk, it's all made up, someone burns herself and they come back alive."

"It's stories that are not real. Things are like giants... they are not true and they are not alive."

Similarities and differences

At this point we asked ourselves whether the difference in the children's responses was more related to the issue of accessibility (perhaps fantasy was more accessible to the children?) than it was to evolution in the children's notions of genre.[3] So next we asked the children to pinpoint the differences and similarities between science fiction and fantasy. The question about similarities was: "Looking at science fiction and fantasy, can you tell me something that makes them similar?"

For similarities, the children noted that both science fiction and fantasy share many elements of setting, plot, and character:

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[3]We were sensitive to our bias that the fantasy literature the children read was of higher quality than the science fiction literature. Hence, we felt the need to test the null hypothesis, i.e., that the changes we were observing were not developmental in nature, but rather a by-product of the children being more "turned on" by fantasy.

"You can both imagine them."

"Some of them have both in them, a little fantasy and a little science fiction."

"Action"

"Science fiction is sometimes on land, and fantasy is also."

"Heroes."

"The heroes could be the same, the vilains, the characters' ideas of how to stop someone else."

"If you have aliens, you can make them up as anything, any kind, so you can make it like in fantasy, because aliens don't exist, so no one can say 'That's not how an alien looks'."

To distinguish between the two genres, the children realized that they had to articulate differences at the level of attributes, rather than rely on stereotypic elements, common to both these "varieties of surrealistic fiction":

"Fantasy, it has more like, like imaginary stuff. Well science fiction it's like you know, really happening you know, people going into space and all that."

"Science fiction is mostly about science. You expect it to be with aliens. Fantasy, they have things like unicorns, witches and things like that."

"Science fiction is space. Fantasy is a different land."

"Science fiction takes place in space and has science in it, but fantasy is just... mostly magic."

"In science fiction, they deal with technology and other planets, but in fantasy they deal with magic and places that are on Earth but have never been seen before."

"Science fiction happens in reality and fantasy is just a dream."

"Fantasy has things that are not true and are not real and science fiction has things that are real and some things that aren't real."

"Sometimes science fiction things are true and fantasy things aren't."

In response to the compare/contrast questions, as well as in follow-up discussions,

the children were also able to differentiate between the two genres along two salient dimensions: true/untrue and possible/impossible. The following charts present a reading of their evaluations along these dimensions:

True/untrue.

	True	True/untrue	Untrue
Science fiction	30%	37%	33%
Fantasy	0%	7%	93%

Thirty-seven percent, i.e., the largest proportion, of the children were struck by the dual character of science fiction, indicating that it could be both true and not true. An overwhelming majority indicated that fantasy could not be true.

The categories of possible and impossible were easy for the children to assign. A vigorous majority judged science fiction to be possible and an impressive majority evaluated fantasy as impossible:

Possible/impossible.

	Possible	Poss./Imposs.	Impossible
Science fiction	63%	10%	27%
Fantasy	0%	10%	90%

Reading to writing

About the relationship between the children's readings and the stories they wrote: Not surprisingly, the influence of the readings was significant. The stereotypes children

internalized from the readings emerged in the packaging -- setting, character names, props -- of their stories. Children who read about asteroids tended to write about asteroids; if the stories they read had battles, lasers, or spaceships in them, these elements were introduced into the stories they wrote. One girl read a science fiction book where the action did not take place in space, contrary to most science fiction fed to children. Her story also took place on Earth; she commented, "I thought science fiction would have to be in space only, but I found out that it can be on many things except the space."

The fantasy literature generated a rich array of ideas and stylistic devices consistent with the defining attributes of fantasy. After reading "Fantastic Mr. Fox," one of the children found that he benefitted from "lots of things, like princes, witch, castle, two knights, a black one and a white one." Another child read "Alice in Wonderland"; not surprisingly, the heroine of her story falls through a hole. A third child wrote a story on a giant fruit after reading the novel "James and the Giant Peach." Books with animals talking and acting like humans inspired many of the children.

Genre Preferences

The children's genre preferences proved another illuminating source of data. Fifty-seven percent of the children favoured fantasy, forty-three percent preferred science fiction. The percentages distributed according to gender were significant; a large majority of the girls prefered fantasy over science fiction, and a healthy majority of the boys indicated a preference for science fiction.

General

Science fiction	Fantasy
43%	57%

By gender

	Science fiction	Fantasy
Girls	15%	85%
Boys	68%	32%

Even more revealing is the relationship between preferred genres and the children's writing. The children gravitated toward preferred genres in their writing (irrespective of the task assigned), although they made efforts to accommodate the required genre by inserting associated stereotypic elements.

The following sequence is a transcript of a conference between the teacher and Andrea, who prefers fantasy, on the topic of her science fiction story:

Teacher and Andrea

T: Uh ..so your story's about a unicorn and a girl named Sadie (raising intonation)

A: Yeah Sadie
What a name!
That's {'cause I have} a record

T: { * * }

A: .Sadie [like listening to the sound of the name]

T: So what can you.. tell me about the setting?
Is it going to be on Earth?

A: Well .like . it's going to be .half the story Earth half the story on Loveland and half- yeah (=decided)
most of it is going to be on Earth
but then- .then uh Sadie says `Well we'll start today and we'll go up to . uh Loveland and .we'll look for your mother'
So h- she gets on his back and he takes off to Loveland his .country and they look around for its mother but can't find 'em .
They come back down and (raising intonation)
..Sadie goes to school
a- but the teacher won't let the unicorn into school

(raising intonation) school
so she leaves the unicorn in a special place outside
She comes back and the unicorn's found its mother...

T: OK * *

[the bell rings]

More fantasy than science fiction
You may have to think of some other elements .that will
try to make your story sound .more (=emphasized)
like science fiction {than like fantasy}

A: {Yeah .} that's- that's why I-
that's why I decided to make them fly to Loveland .

T: OK .

A: That's like Loveland's .way up .in the Galaxy
It's going to be like- .as hot as Venus and-
but then unicorns need (=emphasized) that ..

T: All right
So you can do something like that that's easier to *
you can * any kind of ...element like that . in a story
If they can stand heat they can do all sort of {things}-

A: {Yeah}

T: How does the unicorn get from . Loveland .down to Earth
though?

A: He's magic
he just flies .
and he can go- . and he goes through all-
it's like Asterboy
he goes through all the asteroids and ...
he can punch *

Here Andrea is willing to throw in a planet to satisfy her teacher's requirements, but that is the limit of her concession. She chooses to name her planet "Loveland," and she has a flying unicorn in her presumably science fiction story. The tendency of the children to integrate elements of fantasy in their science fiction stories was so pronounced that it moved the teacher to baptize a new genre: "science fantasy."

The influence of the research

It should be pointed out that in part, our results are interpretable in light of the influence of the research itself on both the evolution of the children's understandings of the notion of genre and the teacher's conceptualization of his role in teaching literature.

The feedback the teacher received from the researcher concerning the children's responses to interview questions, coupled with his accumulated experience in conferencing with the children on their stories, influenced his approach to instruction and choice of literary input. For science fiction, the first genre encountered in the class, the teacher favoured conferencing with individual learners on the external characteristics (characters, plot, setting) of their chosen readings. Conversely, for fantasy, the second genre encountered, he aimed at eliciting children's constructs of the defining attributes of the genre -- often in group discussion -- using a variety of shared and individual readings, films, and tapes to animate discussion.

The following two sequences -- one from a teacher-student conference at the time of the science fiction unit, the second from a class discussion on fantasy several months later -- illustrate the changes in the teacher's approach to learner facilitation:

Teacher - student conference on science fiction

T: You got your monsters .your three monsters which is good your two aliens .
Now .have you decided on a name yet for your wizard?

S: Uh..6..
I was just thinking of like .calling him just Wizard like .

T: OK

S: Mm just Wizard (lowering intonation)

T: Usually if the wizard is going to be an important character .it is {not}

S: {hero}

T: * to say `the wizard' or `a wizard' did this or this'-

S: {Yeah}

T: {You} really should use a name-

S: {OK}

T: {some} kind of very magical name-

S: OK

T: so {as}-

S: {I'll} think of-

T: as you're working through the story you might try and think about a name .for him or for her-

S: (=short approving noise)

T: or for it depending on what kind of wizard you want to have ...

[continues to look through the outline]

Good name for the planet
I like that ..
So .you have your three monsters ..
they are going to take .the planet secret from .these aliens ..huh
.Now where are your three monsters from?
Are they going to be from another planet
or .are they going to be on the same planet? .

S: Oh yeah um .
They can be from another planet .

T: OK
and so they are going to sort of invade?-

S: Yeah!

T: To take over
so you got to fight out.. kind of like sort of good versus evil?-

S: Yeah

T: like in the `Star Wars'? ..
Are the aliens going to be the good guys or the monsters are going to be the good guys?

S: The (=long)...

[trying to make up her mind]

let's see (softly)..
* the aliens are going to be the good guys.

T: OK..

S: And so's { TX }

T: {And the} monsters are going to be evil?

S: Yeah .

T: And-

S: The wizard and .TX robot are going to be good..

Group discussion on fantasy

T: From what you'd listened to so far. what .things what elements .in that story ...would indicate to you that it was a fantasy .as opposed to some other KIND .of story? ..Chris (V) {one thing}?

C: {wardrobe}? ..

T: What about- .
well I mean I have a wardrobe at home .

C: Is that .is .

S: Sir sir (V)

C: It's a bridge <into> the room

T: OK .using the . piece of furniture as an .entrance way into an another world .

B: Sir(V) (quietly, trying to attract attention)

T: that's one thing
Good
Bill(V)?

B: Talking beaver ..

T: Yes .the animal who could talk

S: And the lion ..

[comments from the children]

T: We never met the lion yet but OK
so .an animal who can talk

B: They take some stuff out of mythology like the faun that- that's in Greek myths .

T: Yes .
So that was a third element .
besides having . um .an animal who can talk
That's one fantasy element
.they got another creature that does not really exist ..
a beaver does exist .a faun does not ....

S: * * * maybe

T: No .that's- that is F A W N uh Faun . in this particular case
is F A U N and it's a mythological creature
.As Bill said it .has been used in Greek mythology ..
but not really an .the animal
not really a complete . complete human.
What else.made the story a fantasy?
..8..Aubray (V)?

A: A witch with a white face and um . raindeer and always {<it's been>}

T: { the very- }

A: snowing on *

T: The very presence of the witch would suggest that it was fantasy
and .her control over the weather that kind of magical power
that's certainly .a good element
Bill (V)?

B: Uh .the world of Narnia? ..

T: In fact that was a complete fantasy world
OK that's good also ..
So these things .that you're listening to .
you should be trying to keep them in the back of your minds
so when you're doing your own writing . or when you're
reading other fantasy books later on .
you can recognize certain elements that OFTEN will reoccur .

With regard to the influence of the research on the children's understanding of the notion of genre: interview questions asked by the researcher stimulated children to reflect on their awareness of the differences and similarities between science fiction and fantasy and to project their newly acquired knowledge onto the identification and definition of additional genres they were interested in exploring. Most of the children expressed interest in mystery, and were able to identify the attributes that set it apart from the genres investigated previously: Mystery deals with "solving problems"; there

are "searches and suspects", and "clues"; "it can happen in real life." The fairy tale was another serious contender, and some of the children were able to elucidate differences between fairy tale and fantasy which had not, to our knowledge, been broached in classroom conversations: Fairy tales originate from "stories people used to tell long ago"; some fairy tales have a "moral"; fairy tales are short and fantasies are "in chapters."

Discussion

The "contaminating" influence of the research notwithstanding, it appears that exposure to different types of literature positively affects children's understandings of the cannon of a specific genre and the concept of genre in general. After exposure to only one genre, science fiction, most children were unable to articulate its defining characteristics. After exposure to both science fiction and fantasy, however, children were able to elucidate and compare attributes of the two genres.

Equally important, the research unfolded in a manner which challenged the researchers' notions of the dimensions of text influencing the interpretive processes of children. The children, our interpretive community, in grappling with the distinctions between two narrative types which proved quite similar in terms of structural components and textual devices, favoured an analysis that was ideationally based, and pointed us to an analysis of genre acquisition focusing on purpose and meaning rather than on structural schema. The direction of the children's conceptual refinements taught us an important lesson: that differences between genres can be perceived by children to represent differences in the use of forms to examine important issues and the human state.

Educators convinced, as we are, of the possible benefits of genre-based approaches to learning, but conscious of time constraints, will need to negotiate between in-depth exploration of one text type and wide exposure to a variety of types to varying degrees along various continua similar and different. Our research suggests that a combination

of inter- and intra-genre exploration across different media, facilitated by context-sensitive pedagogical strategies, best promotes the extension of children's notions of genre.

Note.

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APPENDIX A

Andrea's story: THE LOST UNICORN

One day Sadie and her brother Sam were walking home from school.

"Hey" said Sadie. "There's a Unicorn."

"I'll bet" said Sam.

"There is look!"

"Holly moly there is!" gasped Sam, "let's go see it."

So they ran up to it. "Hi" said Sadie "what's your name?"

"My name is Brigite. What's yours?"

"My name is Sadie."

"What's his name"? asked Brigite.

"Oh this is my brother Sam."

"Hi" said Sam. "Boy wait till I tell Bob and Andy" he said.

"No don't tell anyone" Brigite said.

"Why?" Sadie asked.

"Because a few seconds ago the man from the zoo was chasing me" Brigite said.

"We've got to go home now but we will meet here tomorrow after school" said Sadie.

"Bye" said Sam. "See you tomorrow."

On the way to school Sadie saw Brigite.

"Hi" Brigite said.

"Hi" Sadie said.

Sadie ran up and said "What brings you around this part of the neighbourhood?"

said Sadie.

"I was looking for you" Brigite replied.

"Why?" said Sadie.

"Well is today Saturday?"

"No Friday" corrected Sam.

"OK so tomorrow I need you just you Sadie to come back to Loveland with me" said Brigite.

"Ya why?" said Sadie.

"Well there is a thousand dollar reward for me."

"Holy moly" said Sam.

"Ya" said Sadie.

"I know" said Brigite. "That's why you have to hide me somewhere till tomorrow where you will take me to Loveland OK?"

"OK" said Sadie. "But where will we hide you?"

"How about at school" said Sam.

"OK" said Sadie "we'll hide you behind the bell where nobody is allowed to go till school is out OK."

"OK" said Brigite. So they walked to school.

"Bye Brigite" said Sam and Sadie "you stay there and be good."

"I will" said Brigite "bye see you after school."

(After school)

"Hi Brigite" said Sadie.

"Hi Sadie quick get on my back" exclaimed Brigite "we"ve got to go to Loveland

now."

"Why?" asked Sadie.

"I'll tell you later" said Brigite. "Hop on we've got to go."

"OK" said Sadie.

"Here we go."

And they took off into the air until they got to Loveland.

"Wow Brigite Loveland is neat, but I've got to go home in one hour" said Sadie.

"OK" said Brigite "let's go to my ship were everybody goes in my family when there is a tornado."

"O" said Sadie "let's go."

So they took off then they were there they went in.

"Hi mom I was looking all over the world for you" said Brigite. "Meet my friend Sadie."

"Hello" said Sadie.

"Hello" said Brigite's mother.

"Well I've got to go now" said Sadie.

"OK I'll give you a ride" said Brigite.

"We'll see you later" said Sadie.

"Ya bye" said Brigite.

"See you in a year or two. Bye."

THE END

APPENDIX B

Helen's story: TROPICAL ROCKY LAND

There is this special land behind a waterfall it is called tropical rocky land the reason for that is that half of that land is beautiful, the part that belongs to the fairies. The other part of the land belongs to the trolls.

The only things living on the fairies side of the land is queen Beth and her three daughters Jecica Linda and Melissa, and their friensa the animals, there is Penny the Parrot, Amy the Koala and Nansy the Mouse. On the rocky part of the land lives queen Amelia and her three daughters Sou Lou and Evelin. And their pet animals Lou-Lou the Snail, Rocky the Corcupine and Willy the Crocodile.

The thing that separates the land are palm trees and rocks. The fairies and the trolls are enemies. This is how the story begins.

One day Melissa the youngest of the other two sisters wanted to climb over the palm trees and rocks to see how it is where the trolls live. She asked her mother "Mom" Melissa said "can I climb up on the palm tree and see how it is over on the other side?"

"No" said queen Beth "you might get hurt".

"Okay I won't" said Melissa.

But she decided to go anyway. She said to Penny the Parrot "Can you take me to the closest palm tree on the side?" "No" said Penny "your mother said you were not allowed". So Melissa went to find Amy the Koala. When she found Amy, Melissa asked her the same question. Amy said "No". So then Melissa told Nansy the mouse to take her on the palm tree because she lost her doll.

Nansy believed that, so Nansy took her up. "Don't you want me to get you down?" said Nansy after a while. "No" said Melissa "I will call you when I want. I will call you." "Okay" said Nansy, so she left. Melissa bent over to see the trolls' part of the land and she fell in trolls territory.

Rocky the Porcupine and Willy the Crocodile found her and took her to the troll queen. The troll queen took very good care of her. But back at the other side of the land, Melissa's mom and sisters and friend animals were worried.

So Nansy told them what happened. So they hurried over to the border of the land. And they saw Rocky, Willy, Amelia, Lou-Lou and Evelin were helping Melissa over the wall. From that day they became friends and they knocked down the palm trees and rocks that separated the land.